

SPECIAL COLLECTORS ISSUE STAR TREK, UFO, SPACE GIANTS, LOST IN SPACE, OUTER LIMITS, AND MANY MORE!...

Welcome, fellow Enrithings, to our special edition of TMT devoted entirely to Science Fiction on television. While the emphasis here will be on STAR TREEK, that peerless pioness of quality set for the tube, we'll be taking a look at some other noteworthy attempts to

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For you. Trakkies, we've got Gay General's informat critical history of twice ground-invalving show, plant & Allan Linder's carefully researched predictions about the sill uncertain future of the eries. And, to test the montain existic of even the most devoted STAR TIRK fram, we've por an ST quite capable of stamping even the brilliant Mr. Spock. With he presenting other special editions as the fluor rolls sensing even the brilliant Mr. Spock. With he presenting other special editions as the fluor rolls sensing even the brilliant Mr. Spock. With he specially the special special special properties of the special spe

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At the bridge of the USS Enterprise, Cept. Kirk and crew pose for this stirring shot taken during the glory days when the going fleeted through that final frontier.

STAR TREK LIVES!!!

Star Trek Lives ... in memory and re-runs and constant rumors of an imminent revival, at least. This is definitely a poor substitute for the way Star Trek used to live, of course, when it offered a new and startling sel-fi adventure every single week. pitting the beloved crew of the USS Enterprise against all kinds of galactic foes, and creating fresh, original stories that delighted literally millions of viewers. Here to refresh your Trek-starved memories with a nostalgic look at the tube's most popular sci-fi series is ace reporter-critic Gary Gerani . . .

To be direct and to the point (as always), this TMT writer was quite undecided as to what aspect of STAR TREK he should discuss. After all, what is there about TREK that YOU. the eternal fan, don't know about already, since the one or two microkernels of information that may have escaped you are readily available in The Book (The Making of Star Trek. Stephen E. Whiffield, 345-01621, wherever Bibles are sold.) This was an intriguing problem, and since I require solid sustenance to survive in this final frontier called free-lancing, I came to the desperate



Ster Trok, who still nurtures hopes that his cosmic creation will one day make a traumphant return.

conclusion that STAR TREK fans like to read about the Enterprise gang no matter who's writing about them.

Actually, this article will be a bit more objective than most written about the series since I'm not really a Trekkie. Sure, it's a great show and all that jazz, but I hardly think it's God's gift to humanity . . . maybe just to sci-fi fans! But, nevertheless, let us put all our personal prejudices aside and take yet another look at Gene Roddenberry's three-veer phenomenon, that scintillating success known as STAR TREK

STAR TREK: A-OK

As sci-fi, STAR TREK is good stuff. Its basic premise of featuring the captain and crew of a futuristic spaceship works well as the foundation for science fiction writers to build upon. Roddenberry once remarked that TREK "possessed all the benefits of an anthology with none of the drawbacks." This, of course, depends totally upon one's conception of what science fiction should involve. I personally prefer a subtle, friehtening sci-fi, with the strange and enigmatic qualities of the unknown as the major points of interest, Considering this, the format of TREK is something of a hindrance. The power and impact of the unknown is diluted online a bit when it takes place upon a vessel as fantastic and futuristic as the Enterprise, Spock may be alarmed by an alien creature, but, then again, Spock is pretty alarming himself? Therefore, this particular aspect of sci-fi was abandoned by the STAR TREK writers and replaced with the spirit of adventure, switching the emphasis from strangeness to

Another possible negative aspect of TREK's format is the fact that the wonderfully developed characters are very often more interesting than the science-fiction situations they encounter. There is basically nothing wrong with this, since character development is probably the most important aspect of fiction writing. But this brings us to a very interesting problem: how far can character interplay, drama, action, comedy, etc., be permitted to go before it starts physins out the impact of the sci-fi concept? When Roddenberry first informed his writers what he desired



A formvidable Capt, Kink property for battle in the AMDK TIME episode, the first show of ST's second pesson, aired Segrember 15, 1967,

for TREK, he stressed that all serious must be about "people," and that science fiction was not a senarate branch of literature apart from other genres. But how correct is this assumption? In every other type of story, be it a western or a war tale or a all within human experience, no locales may be, and these stories rely completely upon the personalities of the characters involved to breathe life into the plots. Now the people should also have a major bearing on what transpires, but there is something else the fantasy writer has to convey, Unlike western or war writers, he must introduce and explore the possibility of something fantastic and unbelievable the best way he knows how. Therefore, part of the character emphasis must be sacrificed to bring out the strangeness of what he is trying to convince the reader of. This doesn't mean that the characters should be thrust into the background, but it does mean that there are some different rules evident to SF aveting The Morater Rivers

excitement.







ters some TROUBLE WITH TRIBBLES, a lighthearted episode aired on December 29, 1967, . . . many a fun's feverite!

they would have failed miserably. proving that STAR TREK corresponds more to TV-oriented action adventure then to basic science fiction, utilizing the elements of the former in the settings and drapings of the latter.

STAR TREK, however, seems to have made the most of its restrictions The personalities and temperaments of the regular characters meshed well and many times were the hasis of the phenomena encountered, and when this worked to a great degree Gene's statement about TREK's unique advantage seems justified. Consider ENEMY WITHIN as part of an anthology show , . . who would have cared what happened to Captain Kirk

if his personality hadn't been previously established? Thus the imaginative science fiction idea works hand in hand with the character development, producing what is anguably the best episode of the series.

FIRST & BEST Like most video programs, the first

season of STAR TREK was the finest. due, no doubt, to the fresh approach to the material. Although episodes filmed for the second year were also of a high calibre, they lacked the careful planning and smooth design of the first. Several early TREK segments even managed to look cinematic, with inventive. imaginative photography

and lighting as assets, THE CITY ON THE EDGE OF FOREVER was such an episode, with objects positioned in the frame to create an illusion of depth, very much unlike later entries. Shatner's tragic and frightening line, "We're . . . we're really alone!" is expertly delivered and then followed hy the actor's almost hypnotic gaze into the beavens, another indication of how detailed and well-constructed the first season segments were. More examples of this passion for detail can he found in the previously discussed ENEMY WITHIN: the "epil" Kirk's bloodied hand lunging out into the frame as McCov and the "good" Kirk fade out of focus in the background. the entire hand-held camera sequence in the corridor as the Captain ruthlessly guzzles his Saurian Brandy and stops before Yeoman Rand's quarters, later waiting for her, a truly menacing, unseen figure hiding behind

the grating. The pilot, WHERE NO

In the Advance Information program book for Star Trek produced by NBC, we can see that the original Enterprise crew went through some changes before the show finally hit the tube. Captain Kirk was to be played by William Shrtner, but in this cast profile pese reprinted from the NBC program book, you can see that a number of lest-minute changes took place before the Enterprise was finally launched.



JAMES DOORWN HE SCOTT Herselberg have seen



PHYSICIST SULU in the trim soft-spoken chart of the

GEORGE TAKELAN Sulp. Successorshard commented the Message Types



ANDREA DISONM as Yeomen Smith, a telding

AVIEW FROM PAST!

LLOYD HAYNES as Alden-



WHEN PERSON SALES AND ADMINISTRATION OF THE PERSON OF THE Science Offices Spack has a process, lapped time of mand

LEONARD NIMOY as Mr. Spook Seconds, Nessay has played dramatic roles in a long





DR. PIPER

PAUL FIX as Dr. Piper In a rection picture energy that space a 40-year period,

top feeture fluo as The High and the Mighty, Gunt,

page 5



Kirk and Spock explore THE CITY ON THE EDGE OF FOREVER, an episode penned by Harlan Ellison and the favorite of many ST fees.

MAN HAS GONE BEFORE, also employed some marvelous einematic techniques. When Gary Mitchell first turns to us after the accident, we glimpse his glowing, allen eyes, and these burning images remain a few seconds after the rest of the picture has faded, thus further exaggerating their strangeness. In the same episode there is an enormously effective shot of Mitchell, no superhuman, going Drough the shin's Blumry tones Speck and Kirk up observing him on the monitor, and as they conclude their evaluation of bis plight, Mitchell eerily turns to stam directly at themknowing, of course, that his every

SHOCKING QUALITY

move is being watched

Although most of the other segments were less carefully photographed, there were a number of really fine ones produced during the first season THE MAN TRAP was quite exceptional, in fact it proved to he something of a shock to '66 TV viewers, being the first TREK telerast on the network. After all, it isn't every day that an outer-enace moneter transforms itself into a male human being, then into a female human, then into a black human and finally back into a white one again! This requence. filmed through a series of expertly developed double-exposures and dissolves is one of the strongest away presented on the show. Another rather unusual enisode was THE CORBOMITE MANEUVER, a weird and wonderful showever for enocial and offerenter the

photographic effects and color. The ending, featuring young Clint Howard with a dubbed adult voice, is bizarre and just craxy enough to work, although many TREK fans felt this rather nutty touch was a cop-out.

As noted earlier, there were several really fine episodes filmed during the second year of STAR TREE Most notable is WHO MOURNS FOR ACONIS7, a touching and imaginative evaluation of man's sprient maths and legends. Apollo is indeed the eternal God, but the carefully written script suggests that Gods of our past might have indeed been advanced space-travellers, interpreted by the simple earthly neonle of the time as supernatural beings. Different and exciting, ADONIS remains a clever bit of sci-fi, and one of the more memorable episodes of season two

LOVE REARS ITS UGLY HEAD METAMORPHOSIS also more to a production, featuring a man loved by an alien force of pure cosmic energy. The absurdity of the glot is compromised by a literate, well-thoughfout teleplay streasing the importance of love in all creatures of the galaxy, no matter what their slope or form. The creature itself was a dazziling display of visual effects, one of the finest creations to appear during the 1967 epitodes.

certain majestic neak in its overall

Third season STAR TREK, without Roddenberry, was quite had, Two Roddenberry, was quite had, Two Were, however, some good shows with the season of the season

were dull and unexciting. After season one the men of the Enterprise found







themselves on Nazi planets, wild west planets, gangster planets, etc., demonstrating the obvious lack of fresh story material. Yet even these lesser episodes were hasically well-handled within their limitations, never really degenerating into totally lame outines. Even a longy second season show entitled BY ANY OTHER NAME contained an interesting slimpse of what the resident invaders really look like when not in human form, "tentucled monstrosities" as Spock puts it. But without supervisor-producer Gene Roddenberry at the helm, STAR TREK's final season suffered a great

The acting and characterizations in TREK warrant a word or two. William Shatner was an ideal choice for the role of Captain Kirk, bringing to life the Horatio Homblower quality Roddenherry initially hoped for. Shatner seems to have guest-starred in just about every fantasy teleseries there is, playing important roles in TWILIGHT ZONE, THRILIER OUTER LIMITS and most recently SIXTH SENSE. His shillty to evoke a sense of great tragedy into his characterizations is quite admirable. and many a STAR TREK episode benefitted from the captain's unique acting talents. On the other hand, Leonard Nimoy as Spock is an actor of only limited range, well-suited to this particular role but incapable of more demanding ones, DeForrest Kelly tends to overact quite often, but does a basically good job under canable directors. And as for the rest of the cast, they seem right at home in their respective roles, almost as if they were born playing them.

STAR TREK "STEALS"

Although STAR TREK was an original series, it horrowed extensively In style and content from previous SF concepts. Gene has said on many occasions that TREK was kind of a "Wagon Train to the Stars," This may imply that the series WAGDN TRAIN originally out the TREK thought into his head, but I personally feel he found his inspiration elsewhere. Looking back, Metro's major sci-fi flick FORBIDDEN PLANET bears a striking resemblance to the Roddenberry series . . . in fact, it



for his role using several different distects before Gene Rodstenberry decided on a Scottish character, Another odd but wital fact from the folks at TMT.

might even have served as the original pilot! We are presented with a super-space vehicle of the future. commanded by a forceful captain placed with problems and forever causht between his official duty and his own conscience. His best friend is the ship's doctor, and I suppose Robby the Robol can serve as the emotioniess, alien Spock. The film even features some "tubes," very similar in appearance to transporter beams. Clearly, all this is more than just coincidence.

As for further "stesis." Harlan Ellison's CITY ON THE EDGE DF FOREVER is reminiscent of the same author's SDLDIER for OUTER LIMITS, and speaking of LIMITS, the creature from SECOND CHANCE can be glimpsed in TREK's SOUIRE OF GOTHOS, as can the monster from DL's FUN AND GAMES he seen fighting Jeff Hunter in THE MENAGERIE. Also, almost all the special sound effects come directly from Paramount's earlier sci-fiers. WAR DF THE WDRLDS and ROBINSON CRUSOE ON MARS, not to mention TREK's use of the exact same creature initially seen in THE SPACE CHILDREN. Interesting?

But all this is water under the

Enterprise bridge, really, STAR TREK remains the only series to maintain such a large following for so long after its canceliation, and this alone proves that Roddenberry and Co. must have done something right. RIGHT? Well, that about takes care of this article on the show. I suppose we'll all have to wait under STAR TREK lives again to find out what the next poor free-lance writer can dream up for an article. Maybe Doc McCoy's mint juleps . . . ?

the Measter Trmes



Quarding no end of trouble, in this scene from QL's THE HUMAN FACTOR, an episods that explored a variation of the Abominable Scowman logens.

単OUTER LIMITS

Isunderstood and mininterpreted for years, OUTER LIMITS may indeed be the finest st-fi series ever prosented on the tube. Deriving its effect in a STAR TREK, the series was mentioned to the tube. Deriving its effect in a STAR TREK, the series was mendistely criticised for its apparent owners of "monaters," a traditional owners of "monaters," a traditional country of the juvenile fantagy film. Technique, the just recognition it deserves.



Another of OL's nightmere creations. All in all, Outer Limits produced the strengest variety of bizarre monsters ever to grass the table.

Born during the great monster boom of the early sixties, ABC officials demanded at least one "creature" per OL episode, shrewd producer Joseph Stefano realizing the pitfalls involved with such a task, and knowing how easily his stories might suffer under such a hurden. But Stefano, unlike other artists before him, used the elements of shock and horror to make his science fiction concepts more powerful. His monsters were dramatic representations of the unknown, fully explored and explained in highly imaginative scripts Moody black & white photography and soft lenses gave the productions a rough, einematic look and feel, very much unlike most other television serials, and OUTER LIMITS remains today a fine example of expertly produced science fiction.

OL VS. ST Comparison with STAR TREK seems unavoidable, although both series are quite different in flavor and effect. TREK is a colorful advendure, an exciting journey to other worlds with a familiar group of ingratisting regulars. LIMITS, an anthobay, is a horror series, emphasizing the terrifying sapects of the infinite. Both programs work enormously with widthin their own frameworks, to it basically amounts to a matter of taste when the companion of the tree is to the companion of the companion of the companion of the matter of the companion of the companion of the companion of the tree are several familiar elements.

used continually in LIMITS atoms. One such element is "the classes through the woods." Just about every other epidode features used a sequence, with manthes etc. represent the earth, the basic ingredients of this planet unaftered by bumma rechnologosal basic ingredients of this planet unaftered by bumma rechnologosal basic ingredients of the planet unaftered by bumma rechnologosal basic in the control of the

SOME EERIE EPISODES

The first season of LIMITS produced some remarkable sploodes, among them THE SIXTH FINGER, THE MAN WHO WAS NEVER BORN, A FEASIBILITY STUDY and THE FORMS OF THINGS UNKNOWN, this last splood also zerving at a pilot to Stefano's never-baunched series. THE UNIKNOWN, With ratings low, be had been informed that LIMITS would not survive heyond its intitlal season,



This one-type datant groups the cover of an OUTER LIMITS comic book pureshed back in Nov. '87 by Oell, appearing at a story called STRANGERS IN OUR MIDST. In addition to comic, Outer Limits bubble gam cards also proliferated a few years back.

This bug-eyed Peter Lorre lookelike is satually an OL aften who had the power to see through walls. Instead of being overjoyed, however, this visual power only succeeded in



and so the creative producer-writer assembled his regular staff and went to work on UNKNOWN, an anthology taking the OUTER LIMITS formula to its logical extreme, featuring straight horror stories with science fiction overtones. The first tale, FORMS OF THINGS UNKNOWN, proved how effective this premise could be under Stefano's control. Living in a gothic mansion with its blind, grotesque owner. David McCallum portrayed a disturbed doctor who had perfected a way to bring the dead back to life. Strange and fascinating as this idea is, it is the nature of his work that gives the tale its science fiction luster. His laboratory is a room filled with connecting clocks, and using this device, McCallum can "tilt time." returning whatever is placed in its center to an earlier state. Moodily

photographed by Conrad Hall.

episode fulfilled every promise Stefano made with his remarkable OUTER LIMITS approach. (The score for FORMS, incidentally, was later used as theme and background muste for Quinn Martin's THE INVADERS after THE UNKNOWN failed as a regular

series.) At the last minute ABC found they needed LIMITS back to fill an bour time slot on Saturday evenings, but with the cancellation order already in. Stefano had some on to other things Replacing him as producer was Ben Bridy, a veteran TV writer who shared Stefano's sci-fi concepts but whose final approach proved to be somewhat different.

BRADY TAKES OVER

LIMITS under Brady saw better seting and polished characterizations, but it sadly lacked the necessary visual mood so evident during the first sesson, Kenneth Peach being a poor substitute for the departed Conrad Hall as director of photography. Nevertheless, several truly excellent episodes were produced, the most popular being Harlan Ellison's DEMON WITH A GLASS HAND. Probably more successful technically was CRY OF SILENCE, a simple, straightforward tale that seemed to benefit from Peach's unimozinative. static photography, GLASS HAND, for all its beautifully written dialogue and intriguing plot twists, seemed stifled under the Peach-Brady complex, erving out for the stylish and imaginative assistance of a Stefano or a

Hall. That the tale retains its





Any resemblance between the agen from Outer Limits (left) and the character from the SQUIRE OF GOTHOS spisode of Star Trek (right) gould hardly be concidental. But why quibble, right? page 13

Special effects for THE OUTER LIMITS were unsurpassed for their clear, realistic authenticity. With "Creatures" designed and operated by the now-defunct Projects Unlimited. OL tales produced some of the wildest heines ever seen, young Jim Danforth's brilliantly animated ZANTI MISFITS heing nothing sort of superh. Although the effectiveness of these creatures lessened somwhat under Brady, they still maintained a certain majestic

quality native only to this series. OUTER LIMITS is gone, but syndicated revivals continually assure its memory. May I suggest that if you haven't seen the series since its initial telegating take the time to view the reruns now on your local station. You

won't be disappointed. The Manuter Towns

IS THIS THE END OF THE ENTERPRISE?

ovenhee and after-thr-field action was prompted by thousands of angly letters and to the executive offices of NISC hyperians to the executive offices of NISC hyperians who did not fame; the Batterpree deteriorating in galaxies (dry dock, The researchers a returned the present produced of the present present present produced of the present p

And the motable was not easily corrected. The slow was killed. The cust disposed into other shows or guest spots. Bill Shatner began doing floatured robes in various series. Leonard Nanoy, Joined the Massion Impossible cress for a wide. Other coveramembers turned up in Rimord Fise O., The Fise I. and various other programs. Paramount studies, measurable, to come down and barreet the Star Firsk sets. The props and contames were stoles, and or taken for private collections. All Gene

"What's happening with Star Trek?" you ask. Well, the answers to that question are many. contradictory, and highly tentative. According to some people connected with the show, the chances for Star Trek's re-birth are very strong according to others very slight. While most people feel that a Star Trek movie annears to be more likely at this point, others doubt that this will happen too. To give you some of these conflicting answers, plus some more certain info about the fate of the illustrious Enterprise, here is TMT Media Editor and resident alien, R. Allen Leider . . .

Star Trek lives! That's what condo-producer Cone Reddenberry told me a few weeks hack when I carbed him for an asswer to the nidel of the century, "What's happening sorth Size after a thort condon and was eager to let his fens know what is happening in terms or returning the USS Reference to active

The first entry in the captain's log tells us that just after the brass at NBC cancelled the show they decided to run a cheek on the audience composition and selling power of the show. The long test is



k and Kirk await the appear to the ultimate. What's happening with Star Trek???



Scotty pitches in but even his ace repair work gan't fix Star Trek . . . that's a job for NBC execs. If they'll do it

episodes which he syndicated and which are still running strong to most cities in the equatry. If your local station doesn't run Star Trok, write them and demand it!

After the NBC survey, the talks were on to revive the show. Now one might think that after laying the egg of the season and eliminating one of their top-rated shows that NBC would be reasonable when it came to reviving it. Think again, When Gene Roddenberry went in to talk turkey with them, the network VP mentality which the late humorist Fred Allen harped on so much was very much in evidence, NBC would review Star Trek only if a new miot was produced to see if the show still met the performance levels that the old survey showed several years are. Back in L.A. the folks at Paramount discovered that the sets were no longer available and that replacing them would run up a bill of about \$750,000. Paramount decided that such an expenditure was only worth it if NBC ordered four episodes of Star Trek as a minimum order. NBC refused the ultimatum. Roddenberry now had to find other means of reviving his peogram and showing the network that Star Trek still

MORE ASTOUNDING ANSWERS

The answer(s) to this dilemma are both fascinating and exciting. Gene is currently in the process of making a decision on a two-hour special movie for television and a 2001-style supermovie The Meroter Ness

which Roddenherry hopes will out-odyssey Space Odyssey. This sort of project, Paramount feels, would be worth the steen expenditures But what should all those actors? . . Shatner, Nimov. Kelley, Doohan and the others who made the show one of the best dezenation offerings ever on TV? What about them? Gene tells me that the east still sets together at irregular intervals to evelopes ideas and socialize. All the supporting cast members would be happy to return to active starfleet duty. The major stars of the show are similarly inclined, schedules permitting.

UPHILL FLIGHT FOR EMTERPRISE

So, we walt patiently for the enterprising Mr. Roddenberry to bring Star Trek to a triumphant return. Gene admits that it is an uphill fight all the way. After all, the conception and creation of the first pilot episode took one beck of a long time. If you don't believe me, read The Making of Star Trek (Ballantine Books), a thick peperback loaded with pictures, diagrams and nothy information about the creation of the best sci-fi teleseries ever. It is a MUST for all Star Trekkers.

While slowly meeting and dealing with each obstacle in his path for the relaunching of Star Trek, which Roddenberry owns, 50-50 with Paramount, he is working on still more delights for hungry science fiction buffs. He has no less than THREE highly imaginative and precisely detailed outlines for series to follow his success with Star Trek, Here for the first time anywhere is a sneak preview of some of the flashes of genrus that make Gene Roddenberry the Rembrandt of science fiction television:

GENESIS II: A sci-fi drama about the rebirth of human civilization after the atomic holocaust. It follows in the tradition of H.G. Wells' Thirds To Come and is to have the same fine production values as Star Trek.

QUESTAR: The man of mystery ... an android ... the perfect artificial man . . . sent to Earth from a distant planet. His mission: to be a cybernautical saviour of the human race. Gene described him to me as a Mr. Spork type in appearance and personality.

SPECTRE: The first continuing series of the supernatural . . . gbosts, spirits and things from beyond the beyond..... intellectual goosessesh galore . . . yummy! The senes will explore the rest, factual world beyond this one. . . . It REALLY EXISTS! Beware!

These are only some of the creations Gene Roddenberry has in store for the people who made Star Trek the highly acclaimed success it is and will continue to be in the future. We at TMT will bring you more Star Trek newsflashes and reports from the inner sanctum of Gene Roddenberry, so keep looking for them m TMT . . . the only Monster Newspaper





The Meather Ti

e 17



It made history, if really did, that first annual STAR TREK Cas. And "in" didn't really expect to. The con's promoters, that is, Al Shuster, Joan Winston, Altan Asherman, et al, espected only a chummy little gathering of size, 200 to 400 and ST afficaçands – 500, tops, and planned their convention in the top floor of the Staffer Háton in the top floor of the Staffer Háton in New York City, Jost Jun 21, 22 & 23

New York City, I cot Jan 21, 22 & 23 Cot 3,300 person showed up, more Cot 3,500 person showed up, more Cot 4,500 person showed up, more Not committing of course, great honor Garse Roddenhers, the save honor Garse Roddenhers, the save wife, Migd Blazet, who played Nuse Christine Chippit, on the show. Also, 37 strippins like and goodway flags. The entiry C. showed the same of the same showed the same showed to the same showed to the same showed to the same sale log of within earthed for the che hold safe log of within earthed for the che hold of logore.

The most frequently-chiriuped question was, "If the saries ever could start up agen, what could we do to help make it happen?"

Answer; Write to all 3 TV networks.

The ST-Con brought from histing that author, humorist, scientist, Biblical interpreter, literary expert and professional lecher), Issac Asimov. Dr. Hermitage (located somewhere between the baneful Black Forest and Santa's toyshop) to deliver a few sparkling one-liners about Mr. Spock's unique character, as well as to plug some of Dr. Asimov's Joke Book," "Ivan Asimov's Annotated Bible" & "The Sensious Dirty Old Man," This last he gave credence to by making numerous passes at the nubile nymphet teen "Trekkies" (or! STAR TREK fans) who flowed in abundant abundance throughout the hotel.

abundance throughout the hotel. With a bit more decouring, retains SF author Hal Clement give a talk, on the STAR TREK Universe, Also, Mr. Oscar STAR TREK Universe, Also, Mr. Oscar Maiz told over 1000 rapt listerars of the many trails and tribulations he and TREK creator Gene Roddenburry suffered in guiting ST on the air; selling at he NBC, black in 1966, when he was a creative

director at Devilu Studios, Mir. Malz is now a vice-president at CES-TV. But insturally, the most wiscomed guests at The Con weren't even listed on the program. In amely us, THE MONSTER TIMES staff. We premisered our all-STAR TREK, 2nd creat rouse. there, a week ahead of scheduled rolease, to the delight of the many thousands who cheerfully forked over the four bits cover

Many of MT's staff, editors, publishers, writers allow, sloud at the MT table in the Hucksters' Tratifing Room, selling copies and answerings thousands of questions, cheerfully, of courte The seller flowing the lable was uneque, to say the least, considering some of the notables who dropped by

Sol Brodsky, for one, Editor-Publisher of the Skywald "horror" coenc-mags PSYCHO and NIGHTMARE, sauntered to our table to express his well-wishes, and to appliand MT's bold new subsequent to participate the second of the secon

Calvin B. Eck also dropped by to learn just enough about us to try and gein some publishing tips. Mr. Eck adrits and occasionally publishes a semi-worthy competing monstar pub called CACTI y OF FRANKENSLIME, or something like that, and is known for his hilbrious impersonations of Orson Welles in A TOUCH OF EVIL.

A rather hoppind, and otherwise acreamy rate of holding Bill Dubby genoulcoine Ed for the Warren Avolahing Monater Ining Joped past our table, wholping up a copy ... plopping tow quarter down on the table briskly. He down the properties of the pump any top-drowe Company to purpose the pump any top-drowe Company parameter and the properties of the pump any top-drowe Company and the pump and to the pump and the pump and to the pump and the pump and top-drowe Company and the pump and

Latry tive, autori of MONGERTS as HERDES magazine, picked up;a copy of TMT, also, styling he read the first issue even though he dislikes our-newspaper and usped us to change to standard may format, the why he & reveryone style does Well, ye can't please every competitor. Numerous contributors to MT were

Numerous contributors to MT were present, also Mark Frank, Buddly Wess, Berns Wrightson, Marvin Wolfman, Ler Wein, Starfeys Simon, Gary Geren, Ror Borst, Jem Wingreski, end Philadelphia' own Steve Vortliste, who flave in puls to pick up his advance copy of six No.2.
A sale STAR TREK costume ball war

one of the final featheries and one of the orange frequently electronic disease. Joseph of Carendo Salvan, o

aspical creature), a convention and ream held for display and sale many works of \$TAR TREK-oriented art, not the least impressive of which were a botch of the sale impressive of which were a botch of Additional Market and the sale of this seetch, additional market by MTS on the sale of the sal

because Allan is a MT associate editor, which almost goes without saying. But seriously, the First Annual STAR TREK Convention was such an overwhelming success, that there will definitely be another one Next Year!

SO YOU THINK

Think you know your Star Trek? Well, you're about to find out, because we're giving you a pretty tough Star Trek quiz . . . 55 questions to make your brain sizzle with satisfaction or fizzle with frustration. Passing grade is 40 and, since we can't check out your answers, we want you to operate on the honors system . . . in other words: No Cheating, Here goes . . .

- 1. The single most important date in Star Trek history was the date that U.S.S. Enterprise left our galaxy to explore those "strange new worlds," This was Star Date _ 2. The first episode (not the pilot film) of Star Trek,
- MAN TRAP, was aired on what date? 3. Who played the role of "Charlie X" in an early ST
- enisode of the same name? 4. The Star Ship Enterprise was composed of how many
- erew members? 5. Everyone associates Capt. Kirk as the commander of the Enterprise. But what was the name of the first Enterprise skipper?
- 6. Where was Captain Kirk born? 7. What does the code number SC 937-0176 represent?
- 8. Captain Kirk bad a brother. What was his first name? 9. A recent star of TALES FROM THE CRYPT also starred in THE CITY ON THE EDGE OF
- TOMORROW enisode. Who is she? 10. The MENAGERIE show was first titled
- 11. Who wrote The MENAGERIE? 12. One of the most popular ST episodes ever filmed was THE CITY ON THE EDGE OF FOREVER, Who wrote
- this episode? 13. The Enterprise weighs ______ tons, is feet long, and ______ feet wide
- 14. "Warp Factor Six" is, as every Trekkie knows, the Maximum "safe" craising speed of the Enterprise. What is the exact speed of Warn Factor Six?
- 15. Name 8 of the starships that comprise the ST starfleet. 16. What color is Mr. Spock's blood? 17. The Vulcan heart heats how many times per minute?
- 18. Even the immovable Mr. Spock had a mother, Who played her on Star Trek? 19. How old is Mr. Spock's father?
- 20. Mussters alumnus Ted "Lurch" Cassidy and Danny Thomas' TV daughter Sherry Jackson co-starred in what ST episode? 21. One of the stars of the 1944 film TOMORROW THE



- 22. Who wrote "The Making of Star Trek"? 23. When was "The Making of Star Trek" published?
- 24. Who organized the 1st Annual New York Star Trok Convention?
- 25 Maiel Remett (Nurse Christine Chanel on the show) is the real-life wife of ... 26. William Marshall, star of recent horror flick
- BLACULA, huilt what kind of computer in an ST episode? 27, Charles Bronson's wife, Jill Ireland, starred in an enisode of Star Trek. Name the episode.
- 28. The computer complex aboard the Enterprise is of the "duotrople" type. Who invented it and how loss are was it invented? (Star Trek time, of course.)
- 29. The starffeet is composed of how many ships? 30. How many star bases are there in the explored portion
- of the galaxy? 31. What's the Serial Number of the Enterprise?

YOU KNOW STAR TREK!?

- 32. If you think question 31 is tough, try this. What's the Script Number of the shuttlecraft, the Galileo? 33. Where was ST star William Shatner born? 34. Identify: the Grankite Order of Tactic.
- 35. Who authored the AMOK TIME episode?
- 36. Who wrote the CAT'S PAW and WOLF IN THE POLD episode? (Hint: The same writer wrote both.) 37. Dr. McCoy was born in _____ USA, is
- vears old, and has a daughter named 38. Uhuru is the Swahili word for ____
- 39. Ensign Chekov's first name is _____ 40. What then-popular rock star was the character of Chekov patterned after?
- 41. Another very popular ST episode was the lighthearted THE TROUBLE WITH TRIBBLES. Who wrote it?
- 42. Who was the star of THE TROUBLE WITH TRIBBLESS
- 43. What ST enisode did Julie Newmar star in? 44. Who wrote the JOURNEY TO BAREL enimode?
- 45. What vital role did salt shakers play in Star Trek?
- 46. Star Trek scriptwriters were paid about & per script, depending on the writer's qualifications 47. Who penned THE ENEMY WITHIN episode?
- 48. How many episodes did John Winston appear in? 49. What former east member of "Father Knows Rest" starred in the METAMORPHOSIS episode?



51. What does the designation "Class M planet" mean? 52. What does Mr. Spock eat?

53. When Star Trek first season was still in the planning stage, there was no Dr. McCov character, Instead, the Chief Medical Officer was named Dr. Piper and he was supposed to be "the oldest and most experienced space traveler abourd the Enterprise." Name the actor who

was scheduled to have played Dr. Piper. 54. What TV actor, currently starring in his own series, was originally slated to have played the part of ST's Communications Officer?

55. What was the title of Star Trek's last show of the second season and who was its meet star?

ANSWERS TO STAR TREK OUT

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AMIDIC TIME.

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42. William Campbell.

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ACT DE DENIES APRIL

Auequepossi euro roz VOOLONGERNI PARTH .witchiscia. AL Z2: September, 1968. 324 (754 Staphen E. Whicheld. Gene Roddenberry and PATTERNS DF FORCE. "HO BOWN STHIP BUTTLE BRA TAHW 102

Jane Wyou. '81 -21 J09910 Constitution, Famagut, "OBJUST "HOTTELLISHO" ,booh ,aildugeh 'prdemuy

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sufram asudiacon aut Hartan Elhson. "AURQUADDON PURO. BDASSH1 JOH Joan Collins.

Kirk's sartel number. 100001 Hobbert T. Appral. 1002 TICOURT WHICH JA 2. September 8, 1966. T. SONDON 13125.

Good news is in the works for grounded science-fiction fant! CBS will be hosting a brand-new sci-fi TV series called UFO, scheduled to he descending on your screens sometime this Fall. Here to provide all the intergalactic info on the terror-oriented teleseries is Gary Gerani. TMT's ace tube reporter. But first a special word of praise goes, from the bottom of our collective horrorific heart to Abe Mandell, President of ITC, whose tireless efforts have been largely responsible for UFO's flight from Britain to the U.S. television screen. And now, let's get on with the show....

Come this fall, the CBS syndication market will be invaded by a friendly but alien hour of fun. From the outer galaxies and inner offices of ITC Productions comes a startifing new action-adventure series about Unidentified Flying Objects or to use the more titiliance term "U.F.O.s". Yes, ITC, the British company responsible for exposing SECRET AGENT and freeing THE PRISONER for our virging pleasure, has turned to the skies for its tales of tomorrow and has also provided you fortunate readers with an exclusive preview. And now, come with us if you will for a look into the not so distant future, to an age of science and sensibility to the world of "U.F.O." It is 1980 and we are standing just gutside the international headquarters of SHADO Since most MT reoriers are seasoned 1972-type folks, we will excuse your obvious befuddlement and explain that SHAGO is a futuristic opposization phenomena It appears that in the late 70's the presence of outer beings became a constant danger to same. And so, our

world of the future is protected from

THE ARRIVAL OF



will be seen weekly
in the role of
Commander Edward Stryker,
founder and leader of SHAOO.
Est your heart out,



women of SHADO, the speced-out FBI of the 1980's¹ ONLY THE SHADO KNOWS

There is a lot, however, that the world does not know about our ossmic invaders. Commander Edward Straker (Ed Bishop), founder and leader of SHADO sees to that, Both he and his night-haird man Alec Freeman (George Sevell) have seen and experienced things.

agatas a world-wide partic of the good catzens of this future earth wester to learn of them. With such serring world from the stans simpled underway, it's a darn good thing we do have an organization and the same of the same than the same of the same that the same tha

beyond imagining thenes that might

WORKING WITHIN THE SYSTEM

quodifilmed land the only one the MT reporter was formune to previous involves the fixed-paging of swerter human bloops by allered for dise purposes. What these sweet remarks these sweet remarks summediated a mystery until, generated sister, a UED in what down and a body extended Effects to see the UED plate of the sevened Effects in see the UED plate of the second sisters are not very and abmost as spoon as the sevened Effects after some the UED plate of the second sisters and the second sisters are the second sisters and the second sisters and the second sisters are second sisters and the second sisters and the second sisters are second sisters and the second sisters and the second sisters and the second sisters and the second sisters are second sisters and the second sisters and the second sisters are second sisters and the second sisters and the second sisters are second sisters and sisters are second sisters are second sisters and sisters are second sisters

The commander summers that a dying race, in desperate need of replacement organs from healthy people, have been finding their hopes of survival millions of

What is the nature and onges of this cryptie enalt? Only SHAOO knows for sure?





as session of human organs to Jodato m and online lot keep thereshoes also. Word Jodging from this first opinion, it came flogical to seave that UPO intends of the lot of the l

miniatures are constructed and operated by Gerry and Sylvia Anderson, who formerly worked on TV's THUNOERBIRDS and CAPTAIN SCARLETT, as well as the report British film. JOURNEY TO THE FAR SIDE OF THE SUN. The detailed construction of the models is really something to marvel at, and the optical effects are also well above-average. The Andersons are usually faced with the task of developing a fiving saucer of some sort, since the scripts generally call for one to put in an appearance sometime during the hour and this gives them a chance to experiment with different way-out techniques. There is one particularly interesting sequence in the first episode, when a missile is launched from an underwater installation and we see it

break through the surface and speed toward space. This and many other scenes demonstrate the breath-taking effects work present in UFO.

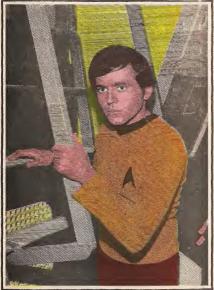
SPECIALIZED FANTASY? But if UFO has any real standingance. television wise, it would have to lie in its basic pramise. It appears that the age of specialized fantasy on TV is upon us. Not too long ago ABC and Universal got together and produced THE SIXTH SENSE, the world's first telestries dealing with ESP and psychic phenomena Neve fall, NBC intends to look into the world of spirits with GHOST STORY And now, at last, we are invited into the mysterious universe of UFOs. Just nows to show yo what imaginative minds the American TV watchers must have Hmmmmmm. - . .



Flying sub pilot grups controls as at SHADO ship prepares to take off on a ju parmay from sea to sky.







The Measter To



for, put your mind to rest. What other paper gets circulated into outer space except The Monster Times of coursel

Just as Mura is ready to go see a good headshrinker, there's another visit for him, this time from a white-bearded, nice-guy space scientist named Matuslah, He's read congreter Tom's stuff, too, and has decided that Mura is the lucky Earth-man who will get to hear all

his troubles

Matuslah's troubles aren't very many ... just one namely Rodale To bein fight Roylak and his swill artificially created giant monsters, Matuslah has created Goldar (. . . it seems to get more confusing all the

Goldar, over 50 feet worth of metallic goodness. And, just so Golder won't get lonely, Matuslah also makes him a 50-foot wife, Silver (silver and gold always did on together rather nicely), and a son Gam

Gam gets to be good pals with Miko Mura, Tom's son (Wowl it really does get confusin't Sometimes the two boys go wandering off, and usually become involved in some new scheme of Rodak's

Rodak's base of operations is his giant, orbiting spaceship. Equipped with an ultra-advanced laboratory, Rodak can manufacture living. giant monsters and send them to topple Earth's biggest cities (although they'll usually attack Tolevol. Or when he has nothing more exciting to do, he'll come down here himself to supervise



See how happy they are to receive their easer much

things, or kidney, steal, destroy or threaten. Because of the special effects. miniatures and color involved. something like SPACE GIANTS could never have been produced in America. The quality is advertised as being theatrical, and in fact the people who are syndicating the

series mention that it's possible to program it as 13 feature. length films, Following the lead of LOST IN SPACE and BATMAN some of the



"If you steet me." promess THE DEADLY "I'll clean up this crumby DRDX. relet/buttened." And by the time he's through stompsn' the real estate, he'll HAVE to!



anisodes are complete. themselves, while others serialized and depend upon the following ones for an ending the people who are making the show available to TV say that the enjandes MUST he shown in their numerical order (Each one has built-in coming attractions for the next story). So be careful . . . if you don't watch them in the right order, you may get as confused about the story as you probably are about this article... or worse yet, you may even get Rodak-mad at you.



SPACE

Preceding STAR TREK's first televition apparance was series called LOST IN SPACE, which has since been lost in the memories of some sophisticated such first, while living on in infamy in the minds of others. Here Gary Garant has come to both praise (if feintly) and bury this so-if show of the not loo-distant past... although for some it will mere be distant enough.

A year and a day before STAR TREK zoomed across the network streams, executives at CBS tokayed production on LOST IN SPACE, an hour-long space opera (filmed at 20th Century Fox by sch-flowed to the control of various telesceize elements, hoping to draw SF cans. kids, Zamili-vaye viewers,

adventure suts and situation comedy seekers. As a result, it obtained a little bit of all of these, never completely winning over any one particular riewing faction. As a further result, the series did remarkably well in the Neilson ratings, Insuring a three-year run on the network.

NASTY NOTICES

A lot of many things have been written about this show, probably in compurison with STAR TREK, which appeared to be its archevist a feet inter. STAR TREK has the time. STAR TREK fine take a great delight in using SPACE as a feet oblight and STAR will shine even brighter when compared to the juvenile and hopelessly cuts SPACE. To a great degrate they are justified in this degrading view. Most ephodes of the Alter netice are children, throoms

and occasionally boring. But there are a good many positive things to say about this program, particularly during its first season where many intriguing concepts were explored and dramsized for the first time on television.

To begin with, Allen adapted his remise from a comic-strip entitled SPACE FAMILY ROBINSON, which detailed the galactic adventures of a futuristic family. A last minute entry-one that proved invaluable lates on in the series was the character of Dr. Zachary Smith, an evil. treacherous scientist who first tries to sabotage the Robinsons' spacecraft and later finds himself a stowaway on the hopelessly lost vessel. This personality, colorfully portrayed by Jonathan Harris, undergoes a major change toward the end of the first year, becoming a mischievous idio who continually botches things up for the space party in a bumorous fashion The other regulars in the cast included young Will Robinson, Smith's bes friend, played by Billy Mumy, his parents. Mr. and Mrs. Robinson played by Gery Williams and June Lockhart, Penny and Judy (Angela Cartwright and Maria Kristan) their daughters, and Mark Goddard as Major Don West, the other non-Robinson aboard who served the double numous of being Judy's boyfriend and Smith's unyielding antagonist. All together it was quite a group, and CBS executives felt assured that if and when the science fiction scripts dragged interaction between the curious principles would be enough to hold up the series. To be doubly safeguarded, a friendly robot was added to the show the last regular member of the Robinson space party. Life on board the "Jupiter Two" would always be lively, if nothing else.

First season, as noted before, was rather nicely handled. Harris as Smith was exceptionally good, bis role played completely straight without the sturidity so overbearing in later segments. Even the robot, who quickly degenerated into his permanent role as loval pal to the Robinsons, veignely attacks the party in the pilot, at the command of the menacing Smith. Although the basic framework of the series still left a lot to be desired by conservative SF fans, it was imaginatively written and filmed, and accepted on its own level, reasonably successful. Among the better episodes telecast during the first season was THERE WERE GIANTS IN THE EARTH, a frightening and exciting

and exciting

tide taking place on a disolate planet ravaged by evolopeen create. Another well-made tale involved Penny's friendship with an "imaginary" companion, a strangy voice calling itself "Mr. Nobolate force of pare costnie energy, the undowntanding between the innocent and the infinitely strange had nevel been conveyed as charmingly and effectivaty as in this enhodie.

CURSE OF IRWIN ALLEN

But, before long, the Curse of Irwin

Allen engulfed the Robinson group, and the series degenerated into a childish affair built almost completely around the characters of Smith, Will and the Robot. The doctor was now a Robot and the Robot was powered to the contract of the Robot and the country of the Robot and th

show, technically, and most of the sets

even surpass those used on TREK. But those scripts... boo hoy! One involved a double of Smith who happened to be an interplanetary outlaw, another bad the Robinsons encountering the "Don Quixote of Space," and still another featured the founth doctor as a hinsel.

All in all, LOST IN SPACE stands today as a deverly constructed children's program with occasional interest for the abult science-fiction fan. The fact that it did produce some stories of genuine merit insures its position as a SF series worthy of further invasitestion.



Producer-director Invin Allen has assumed the role of a science-fector ogre to fans who disapprove of his juvenile approach to the genre. Gary ferant runs down the Case Against Invin Allen, with all its pros and coss, for the ultimate scrutiny of our readers...

Ves, Virginia, there is an Irvin Allent The 57-year old gentleman from New York Gity is not a fishe, nor is he a bad fream. He is, in reality, a talented and highly imaginative producer-director with a good many TV series under his belt and servesi successful motion pictures to his credit (THE POSITION ADVENTURE HE POSITION ADVENTURE HE LOST WORLO, PIVE WEEKS

Why then does the mere mention of the fellow's name bring unabashed laughter and/or sanity-suspecting stares from SF fans? The answer probably lies in the dismal fact that LOST IN SPACE, VOYAGE TO THE BOTTOM OF THE SEA, TIME TUNNEL and LANO OF THE GIANTS were all kiddle-oriented prostrains and well you know how sophisticated sci-fi fans are! They felt cheated, and perhaps rightly so, SF is not a cente to be taken lightly, on the tube or anywhere else Just the dishiest dinun in a serious endeavor prompts unthinking critics to regard SF as childish and immature, so why imite disaster by orienting your programs in that direction to hegin

THE CASE AGAINST IRWIN

But the case ngainst frem Alben is not that simple. If the fellow was a moronic idiot, perhaps we could introduce the state of the same of

Irwin Allen's first venture into Cantay cames about in 1956 when he enlisted the aid of resolute 1 sizes and the control of the Cantay cames and the control of the Cantay came and the control of the Cantago and the Cantago and Cantago



Here are some of this crew of the SMINDHET were professing the only ones who know that the characters in LAND OF THE GIANTS trivialled in a specia sizing called SPINDHETI) We don't know for sure what the gang is looking at, but we are quite certain it's some bidoos monotor heat on eleth, and destruction

IRWIN ALLEN, ESQ.

excellent photography, the film hecame an excellent example of why Irwin Allen productions lust don't cut the mustard with steadfast sei-fi fans, A hokey script, painted lizards and a generally juvenile approach may hring in healthy hox-office returns, but anyone who remembers the original animated version just can't accept the "cute" treatment of the remake. Allen followed WORLO with feature films VOYAGE TO THE BOTTOM OF THE SEA and FIVE WEEKS IN A BALLOON, again with the same anymously and rounts and finally in 1964, he took a crack at television.

VOYAGE TO THE BOTTOM OF THE BARREL

ARC saled. Allen to produce a series version based on the VOYAGE film, to be filmed in black and white and with a completely different cast from the original. This seemed like a good idea, tince the captain-erow relationships themselves would contain the necessary ingredients for a nuccessful weakly adventure series. With Dichard Baseburi and as Admiral Nelson and Dovid Hedison (late of THE FLY) as Commander Crane, the Seaview set sail via a pilot episode directed by Allen colled SEVEN OAYS TO ZERO, and received warm critical reception. Scripts accepted during the first season primarily involved non-fantasy subjects. sahotage and political assassination plots being the usual order of the day. Occasionally monetary threatened the men of the Seaview but these were generally of the giant octopus school of mutations, few outer-space visitors making their presence known during the first thirty weeks.

But soon enough lack of fresh story makerial demanded fewer neithections on SP plots, and Gill-men, wereworker, neuronal section of SP plots, and Gill-men, wereworker, feature) and monsters of vistually every shape and size found their way to the good ship Seaview. With the introduction of color, the series size of the spot ship seaview with the introduction of color, the series size of the spot ship seaview. With the introduction of color, the series size of the series of

With VOVAGE a cartified commercial success. Allen started work on LOST IN SPACE. By the time the series was underway, sci-fi enthusiasts beran to see a pattern in Irwin Allen productions a pattern followed through in all his later efforts as well. The first several enlandes and sometimes the entire first year of an Allen series is generally well-done SF but it doesn't take long before the kiddle-influence sets in and destroys whatever much the powersms originally possessed. This seems due in part to network television's idea of what science fletion should involve and what sudiance it should anneal to Allen, being a husinessman first and selence fiction enthusiast second. quite returally does what his hosses tell him to do, and in 1966 his contented ABC superiors told him to whip up a time-traveling adventure for Friday nights. Eager to please, Irwin got cracking.



A TIRESOME TIME

THE TIME TUNNEL premiered the same week as Gene Roddenberry's STAR TREK, and was almost completely overlooked in the light of the rival series, Featuring James

the rival series. Featuring James

The TIME TUNNEL's Joses Darren and Robert Colbert: This poor chaps nower seem to got plopped down any place where they can just the in the sun and enjoy tide for an hour. Instant they have to keep saying things like: "How can I make you understand?" or "I know I sound ansane, but you may be they can be tree to be to go any the tree me!"

Darren and Robert Colbert as scientists Tony Neurman and Done Phillips, the show involved a mysterious experimental "tunnel" that could supposedly transport human beings forward and hackward through time. With the project facing a possible scrapping, the two enter the still-imperfected shaft to prove it can really do what they claim, and week after week Drs. Newman and Phillins tumble helplessly through the vortex of time as their colleagues back at the lab work desperately to retrieve them. With such an intriguing premise, it is hard to fathom why the series flopped so hadly, although this "time" around it seems more likely due to inferior scripts rather than a juvenile approach. But again, the pilot and first few episodes were intelligently handled. due no doubt to Allen's supervision. proving once again the man's talent and imagination, if not his consistency.

The last series Irwin Allen produced at 20th Century Fox was a minor achievement called LAND OF THE GIANTS. Using familiar but successful character types and elements (a stalwart captain, a couple of well-stacked lovules, an ohnoxious kid and his dog, a serio-comic villain), the series had its draw of raicely directed and written sequentis, and a heek of a Allen endoaror. Plotwise, the show concerned an earthly spacealip engulied by a welrd cloud that finally energies in a diami-infested world. The results, to risk a pun, were very small indeed.

THE END OF AN ERROR

Technically, the Allen shows were obveys find-rate. The state, while never hereinhalding, were far superior to describe the state of th

CANIL

any of an own too young to have seen

Hampened by ratios script, inthis Jabbs, designing scring sident, and spatial influent, and only any analysis of wheth If their size way at all made production lides a sustainage and influence programs Sail those soft TV suscerns consequently shabiled with breads owner TV scrims in the resile and red 1950's. These exercises places in These exercises places.

Commanda Cody

OF THE '50'S



Tam Corbett Spece Codes

Superman

